50 Hot Cymbal Breaks

and

170 Modern Drum Beat

by Ralph Smith
The Ludwig Drummer

$1.00

Published by LUDWIG & LUDWIG 1611 N. Lincoln St.

HOT STUFF FOR THE DRUMMER

THE reason these breaks are written in 4/4 time, is that each measure takes four counts, a quarter note receiving one count, which makes it easier for the student to count it out. But when playing these breaks, they are to be played in common split time, or regular fox trot time.

Why spring the same old cymbal break night after night? Here is a collection of fifty. Be the Rhythm King of your band. Be a Modern Hot Smack Rhythmical Drummer. Show them a few new ones and then still a few more. Here you have fifty. You will be able to find a place for every one of them. Be sure to take one at a time. Remember the accent is the important part in a break. Study each one carefully before you begin to use it. Be absolutely sure of it before even attempting. There is nothing worse than a sloppy break. You must be cocksure of it.

First give all the beats a general once over, then pick out your favorites and use them, alternating of course. Get away from the old standardized break. Be original and you will be a leader in your class.

Ralph P. Smith, Ludwig Drummer,
Chicago

No. 1. This is a simple straight Rhythm break, accents falling on the second count in the first bar, and on the first count in the second bar.

No. 2. Number two has accents falling on the first, second and third counts in the first measure, and on the second and third counts in the second measure. The triplet figure, of course, is one count.

No. 3. First count it out and get the proper time value of the notes. In order to do this you will have to count one-and-two-and three-and-four-and. Observe the accents.

No. 4. With this the same as with all other breaks, play it slowly at first, gradually working up to tempo. Always watch the accents, for it is the accent and the spacing that makes the Rhythm.

No. 5. A lot of beginners have trouble in playing cymbal breaks, because they do not understand how to choke the cymbal. It is best to palm, getting the edge of the cymbal up into the crotch of the thumb. When you have a tie over, or slur like in the last measure of this break, sock it right on the "nose", and let the stick rest right on the cymbal, to carry over the time of the tie-over.

No. 6. Six introduces another short triplet figure in the first measure. Do not forget the rests and accents. The last measure will stick you if you do not count it exactly. The last measure is the same as an after-beat rhythm.

No. 7. Number seven is not very difficult. It is straight syncopation. Note the accents in order to preserve the "Blue" character of the rhythm.

No. 8. This is a fine little cymbal break, and sounds very well if you know how to choke your cymbal in the last measure.

No. 9. This features two short triplets in the second measure. Anything with a triplet figure is played in a slow-blue style, with a little drag on the triplet figures. (Da-du-da-Da-da-da).

No. 10. The Last measure looks almost exactly like the last measure of number eight, but the change of accents gives it an entirely different rhythm.

No. 11. This is called a "silent" break, because of the long rests in the first bar. Most drummers make the mistake of striking the edge of the cymbal with the tip of the stick. You can gauge your stick, by striking with the shoulder, so that the berry will go right to where the cup starts. Then, if you have any tip beats, you merely sort of dip down, striking on top of the cymbal, bringing it back, of course, so that you do not strike on the cup.

No. 12. This is a good beat for slow numbers, because of the triplet. Every time you have triplets in these figures, it is best to use them in slow fox-trot numbers, to give you more time to execute the triplets.

No. 13. This features a Charleston rhythm.

No. 14. Another break with a triplet feature.

No. 15. This is a popular cymbal break. No. fifteen is a good contrast to the rhythm in No. fourteen, though they are both simple rhythms.

No. 16. This is another very good break. Work it out slowly.

No. 17. No. seventeen features a Charleston rhythm. The first measure is sort of an after-beat Charleston, and the second measure is a straight Charleston.

No. 18. This is a tricky little break. Watch your accents and your rests.

No. 19. This break features straight quarters and eighths.

No. 20. This is not a very difficult break. Just watch your accents, and do this in "hot" style.

No. 21. The main thing is to get the accents.

No. 22. In the last measure, be sure to cut the end eighth note short. You will also observe the half note rest.

No. 23. This is a four measure break, and is best played with a yarn-wound hammer. Where I have indicated the "sock" marks in the first two measures, bear down hard. Let the cymbal ring out on the half notes which occur in the second and fourth measure.

No. 24. I call this a "technical" break because it is a little difficult. Adaptable for Fox-trot rhythms. The first accent is a straight quarter note on the first beat, on the "and" of the second beat, and on the "and" of the third and fourth beats. The second measure is easier.

No. 25. No rests in this one—that makes it easier—a very popular break nowadays.

No. 26. The accents come on the after beat in both measures.

No. 27. A very modern and popular break. Be sure to bring out the accents, especially slamming hard on the second accent in the first measure as that will bring out the desired "blue" effect of this break.

No. 28. Just as modern as No. 27. The main idea is to bring out the first accent in the first measure, and the last accent in the last measure.

No. 29. Featuring alternating quarter and eighth notes in the first measure. The first accent is on the second beat, the next accent falls on both the "and" of the third and the first of the fourth beat. Remember this last accent I speak of falls on both counts. The last measure is easy to count out.

No. 30. This one looks harder than it really is. If you beat with your foot on the two quarter rests of this break which falls on the fourth count of the first measure and the first count of the second measure you will have no difficulty with it.

No. 31. This is built up on the order of the Charleston rhythm but it does not have the long rest character of straight Charleston. Be sure to count out the last measure. The tie-over drags out in a very "blue" effect.

No. 32. Just a simple break. Looks easy and it is easy.

No. 33. This is one of the breaks in the series where everything is accented. It is an easy break.

No. 34. The triplet figure in the first measure makes this break more adaptable for slow rhythm, and the three accented notes in the last measure enhances the blues effect.

No. 35. The second and third accent in the first measure, and the first and the last accent in the second measure produces the rhythmical character of the break.

No. 36. Ideal for any of the Negro "Blues" type of music. The rhythm is the real slow "four-in-a-bar", yet your cymbal socking must be decided and deliberate.

No. 37. Not much to say about this one. It isn't hard—a simple yet effective break.

No. 38. This is easy too. All you have to do is to bring out the accents.

No. 39. By now a break like this one ought to come easier. Guard the accents and remember your counts.

No. 40. The first accent in the first measure falls on a half-note. Let your cymbal ring (with stick resting on it) for the full half-note time value. The last measure is simple.

No. 41. All the accents in this break are stressed. Play them decided and deliberately.

No. 42. To bring out the proper effect be sure to observe the first two accents in the first measure. The last measure is easy.

No. 43. The last measure is the more difficult. You will have to count it out carefully to put the accents in where indicated.

No. 44. Nothing to this one. A very popular break though.

No. 45. You have to snap off the eighth notes and be dead sure of your rest counts to create the desired rhythmical effect.

No. 46. Right up to date. It is a natural beat and should not be hard for you. Rhythm must be felt to make it seem easy and natural.

No. 47. Another easy one. Any of these breaks are best adapted to Fox-trot rhythms because it permits more time to bring out the accents. This one however can be fitted to either Fox-trot or One-step numbers.

No. 48. Featured in the very modern Radio and recording orchestras because it is a popular break. It is easy—yet very modern.

No. 49. Here's what some of the drummers call a "Crazy" break. It is something different and quite alright too.

No. 50. The last one of the series. Not hard at all. I mixed 'em all up. Some of the hard ones are in the middle of the series. Now all you need is some practice. Take it slowly, observe every rest and accent, counting one-and-two-and-three-and-four-and. You will be surprised after an hour of concentration and study how easy it really is. Once you get the knack of it you will be able to feel the rhythm. Good rhythm is the drummer's mainstay, so it will pay you to develop and train yourself in rhythm production. I have tried to get a variety of beats into this and the mixture ought to prove interesting. Though the triplet style is not as popular now, still it is effective, and I put in a few of the triplet forms to complete the mixture of beats.

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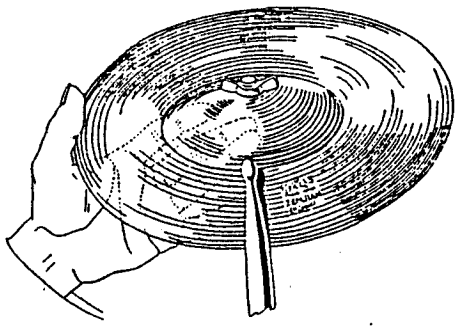
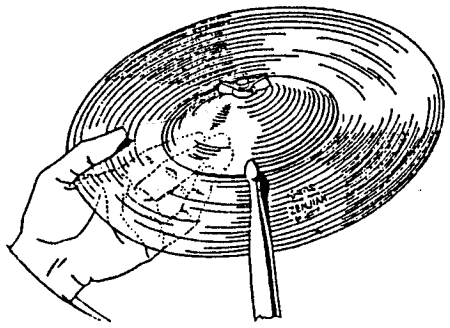
How To Hold And Strike The Cymbal

The best cymbal for this work is a ten-inch DeeP CuP ZENJIAN. This is the type I use. It is the one pictured in these illustrations.
(Ralph P. Smith)



"Open" Beats—No. 1

This illustration shows exactly how to hold the cymbal with the left hand, and how to strike with the drum stick held in the right hand. This is for "open" beats. See how the left hand is held open and loose. The cymbal is NOT "choked" in this beat. First four fingers of the left hand are underneath and rest lightly against the cymbal. The thumb is moved back and lifted from the cymbal. The drum stick and the fingers control the duration (time value) of the note.



Closed or "Choke" Beats—No. 2

Here is a picture of the method used in "choking" the cymbal. Notice that the edge of the cymbal is in the crotch formed by the thumb and first finger of the left hand. The cymbal is held tight enough to prevent any ringing of the cymbal.

[Note; Tip Beats]

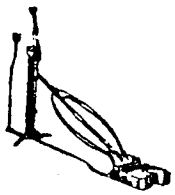
To make tip beats just dip the drum stick down so that the berry of the stick strikes against the cymbal at a point about one inch away from the cup. Immediately after a tip beat you are all set for striking the edge of the cymbal with the shoulder of the drum stick.

The Ludwig Practice Pedal

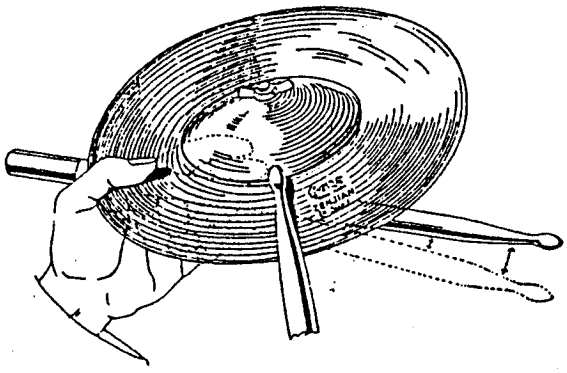
The Ludwig Practice Pedal is practically noiseless except for the soft click at each beat. Professional drummers use the Ludwig Practice Pedal at home, to learn new rhythms.

If you cannot get this pedal from your dealer we shall be glad to send one to you payable at time of delivery.

No. 9455—Ludwig Practice Pedal.....$3.25



Because the Ludwig Practice Pedal hasn't a swinging beater ball, it hasn't exactly the same "feel" as the regular pedal. But, inasmuch as as the Ludwig Practice Pedal is intended more as a means to assist the drummer and drummer student in mastering difficult rhythms—bass and snare drum combinations—this pedal has filled a very definite want.

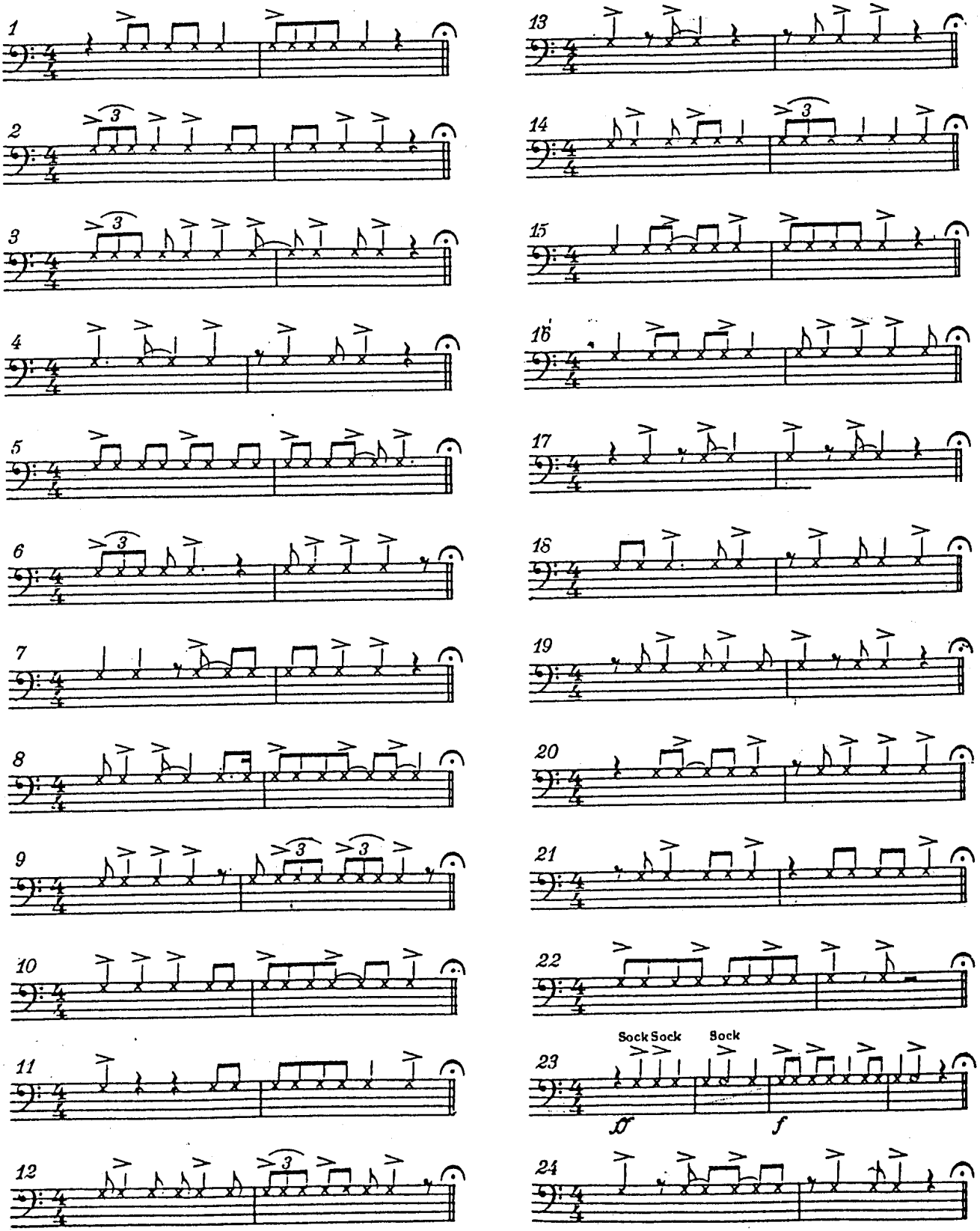


For Buzz Effects—No. 3

The left hand stick is held exactly the same as for snare drumming. Hold it very loosely however. This stick is underneath the cymbal and should not press against the under side of cymbal. Ideal for quick changes where you do not have time to get a metal key or a coin underneath for buzz effects. CAUTION: IF YOU DO NOT HOLD THE LEFT STICK LOOSELY, YOU WILL NOT GET THE PROPER BUZZ EFFECT. THE RIGHT HAND DRUM STICK IS ALSO HELD LOOSELY. This illustration also shows how you can execute fast technical beats that would be very difficult with the single drum stick on top of cymbal. For example; in executing triplets, the drummer can alternate beats on top and underneath.

"50 Hot Cymbal Breaks"

RALPH P. SMITH



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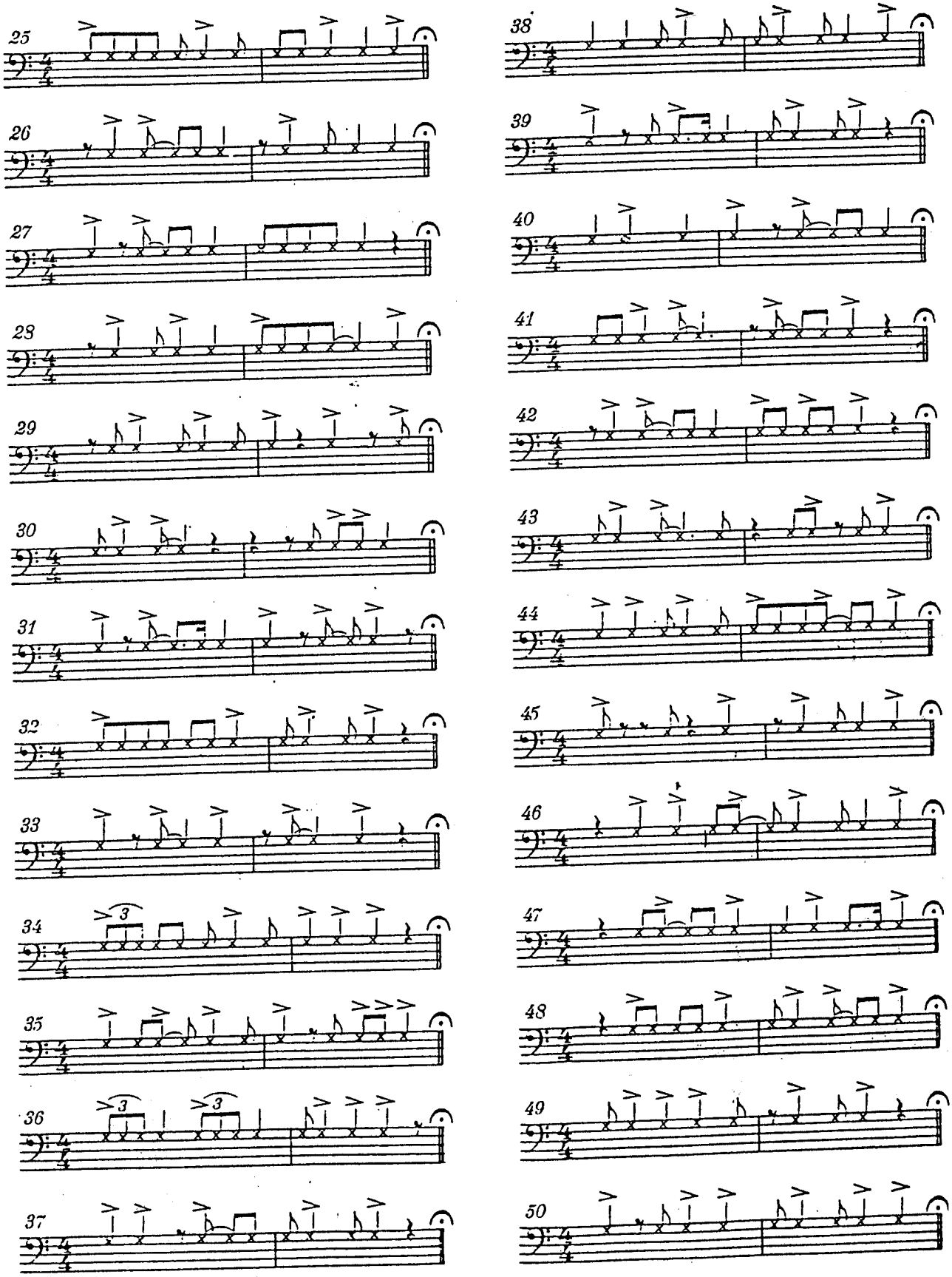
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MODERN DRUM BEATS

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No longer can you depend on the spur of the moment fake. That day is over. You must now know what you are doing. You must have at your finger tips a score of rhythm beats and combinations that you know forward and backward, in fact, they must be almost automatic so that the beats will apply themselves, so to speak, when the time for them comes.

The drummer who fails to prepare himself in this day, will meet with failure sooner or later. Remember, success means preparation. Each of the following beats is a study in itself. Treat them as such if you want to make the most of your profession. Take up but one a day and do not proceed until you have mastered it. In a short time you will notice results. These studies are not experiments; neither are they a "spur-of-the-moment" thought, but an accumulation of years of study and effort. They have been applied not only by myself, but by my students and others.

The professional drummer, who has had some experience, will be able to get more useful rhythm beats from the combination here compiled than he would from a score of instruction books now available.

Ralph P. Smith, Drummer.

You've got to get that FOUR-IN-A-BAR of the bass drum. That means a steady beating of your bass drum pedal—4 beats to the bar — with the steadiness of a metronome. I won't set the metronome speed because the tempo varies so with every orchestra, different styles of playing are used in various parts of the U. S.

Let us start with No. 6 as a good example of the natural way of playing four in a bar on both bass drum and snare drum. Keep your foot going on a steady four-in-a-bar (two in a bar is so empty that it is hard to fit and fill).

Once you have established the four-in-a-bar beating firmly it will become instinctive. That is why I stress this point with beginners. In addition to the steady four beats, you must feel a strong accent on the SECOND and FOURTH beat of each bar.

There you have the secret of modern "Hot" drumming.

The four-in-a-bar beating is the hottest rhythm the drummer can ever hope to execute.

A beginner takes to this four-in-a-bar quicker than the veteran who has been accustomed to the two-in-a-bar beatings. The youngster has nothing to "unlearn," and tackles the four-in-a-bar without hesitation because he knows of no other style.

The fill-ins come after you have mastered the art of getting the steady four beats. Don't forget the strong accent on the SECOND and FOURTH beats.

The student is expected to put a rhythmical swing or lilt into the "break" or beats. Else they will be nothing more or less than a group of notes in mechanical division. There's a swing to this modern art of drumming. One must feel this rhythmical character in order to make it fit modern music.

With some of my pupils I have found that when they swayed their bodies on the SECOND and FOURTH beats, the accenting was easily established. You must get a little swing or sway into this modern stuff or else you will be sitting as stiff as a ramrod. Don't overdo the sway however. It isn't necessary to burlesque it—take it easy.

This is a list of seventy (70) snare drum beats that I have found to be very useful in nearly every possible kind of modern number. Of course there are many other possibilities — one could not begin to write them all. I have used practically every one of these beats at one time or another.

To simplify the beats and to make them more easily understandable I have held the bass drum beats to the straight four-in-a-bar, excepting of course in certain examples where two-in-a-bar gives the desired rhythmical character.

Do you know how to get that "Jigg" effect? The way I teach my pupils is to have them imitate the railroad steam engine with its steady sssh-sssh-sssh-sssh sound.

No. 60 is effectively used in the thirteenth, fourteenth, fifteenth and sixteenth bars of the first chorus, the orchestra playing real soft till they come to the thirteenth bar when they gradually come up to a crescendo for a triple forte on the sixteenth bar. Done of course only on a real "Hot" four-in-a-bar number. It is not only an effective piece of work for the drummer but makes a hit for the whole orchestra. It is called the "Skyrocket."

No. 44 is a straight example of an after-beat effect. A lot of drummers don't know how it looks on paper so I have included this after-beat rhythm in this one. There's nothing to it once you get the idea. Working this idea out you can apply it on bass drum with stick beats, tom-tom, wood-block or cymbals, or any other trap.

Every time I look at the manuscript I think of a few new ones. Ludwig & Ludwig decided to limit this list to (70), of course that is enough for any single drummer.

Now let's tackle No. 45, a red hot example of the after-beat rhythm. Sock it out heavy with drum sticks on snare drum and bass drum.

No. 50 a good "Jigg" effect for the end of a phrase (end of four or eight measures, etc.).

When teaching this to my personal students I give them plain after-beats or straight four-in-a-bar and then apply one of these examples at the end of a phrase.

"Modern Drum Beats"

RALPH P. SMITH

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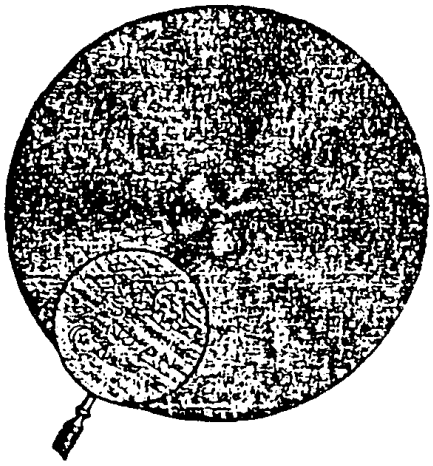
This is what is called the "Skyrocket"



Specify Light for Dance Orchestra—Heavy for Band and Drum Corps

Zenjian Cymbals

No. 437—13-inch, each	$ 9.00
No. 438—14-inch, each	10.00
No. 439—15-inch, each	12.00
No. 411—10-inch deep cup for foot-sock or high hat	8.00

Cymbal—and more cymbals, seem to be the cry of directors. They are merely following the wishes of the public who demand a never ending procession of novelties in the modern music. Today it is a demand for cymbals unprecedented in the history of the profession. Drummers require cymbals for after-beat foot devices, for hand cymbals and plenty of suspended cymbals for crash and "sock" effects.

In bands, for street and concert work you must have a pair of full-toned Turkish cymbals to get clear, ringing effects. Drum corps also are adding Turkish type cymbals to their equipment for full military crescendos and accents. Good cymbals in the hands of an active cymbalist add flourish and brilliancy to the music.

No. 436—Special light, high pitch (thin) Zenjian 11 inch cymbal.....$6.00

GENUINE ZENJIAN CYMBAL

EACH genuine "ZENJIAN" cymbal bears the stamped mark near the edge. They are graded and selected by us after importing so that you have the choice of the best cymbals right from our own complete stock. Knowing the requirements of the professional drummer enables us to select the type most generally used.

Specify for Band or Orchestra

Ralph Smith Uses the ZENJIAN

Ralph Smith is shown here playing some of his famous cymbal rhythm solos on a pair of Ludwig cymbals, cup to cup. The Ludwig "Double-Post" cymbal holder is being used by him as well. Good cymbal equipment is an important item with the advanced drummer in these "cymballing" days.

The Cymbal The Radio and Record Stars Use For "Hot" Socking

A special light weight, thin Ludwig "Zenjian" cymbal especially made for Ludwig & Ludwig and imported directly by us. This is the type used and recommended by Ralph Smith in his own recording and radio work.

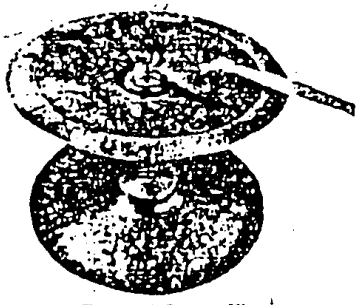
You will want this sweet-toned, responsive and light weight cymbal to get the most out of Ralph Smith's Hot cymbal breaks. This cymbal was designed for his modern cymbal breaks and beats.

They are thin—with a deep cup—and they are "hot." The cymbal that gives you that sweet "squashy" effect. It is responsive and speaks quickly. Order them through your dealer or write us direct if he cannot get them for you. The "Zenjian" trade mark is stamped right into the cymbal.

Sold only and distributed by Ludwig & Ludwig.

No 411—Ludwig deep cup, Zenjian light weight and very thin. Each.....$8.00

Ludwig "Choke" Cymbal



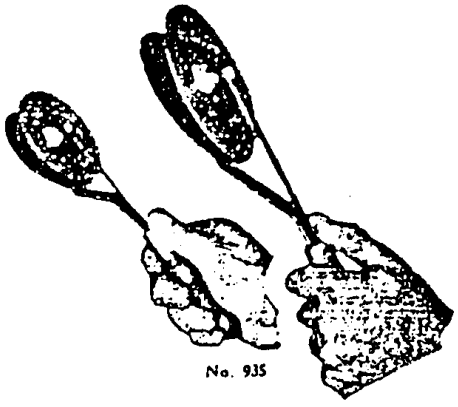
Top and Bottom Views

For "Hot" sock and choke effects. No need to muffle or stop with the hand as it is a double-choke effect consisting of two cymbals. Can be adjusted for any desired choke effect. Adjusted by screw and locked by wing-nut.

Theatre drummers use it for dance kicks and fox-trot rhythms. Ideal for the Jazz drummer as it leaves one hand free for snare drum or other effects. Mounts over cymbal arm or can be slipped over any upright rod.

No. 938—Ludwig "Choke" cymbal, complete.....$3.50

Ludwig Bock-a-da-Bock Hand Cymbals



No. 935

No. 936 "Hand-Slap" Cymbals

Two new flashy and quick-acting hand cymbal traps. The "Bock-a-da-Bock" cymbal has that popping cupped effect plus a touch of the cymbal ring. The larger "Hand-Slap" cymbal is ideal for alternate beats with the "Bock-a-da-Bock" cymbal. Used in pairs of each, or else singly or one of each type.

No. 935—Ludwig "Bock-a-da-Bock" cymbals, (two cymbals) on single handle	$2.25
(Pair) two handles	4.50
No. 936—Ludwig "Hand-Slap" (larger size)—(two cymbals) on single handle	$2.50
(Pair) two handles	5.00

CYMBAL RHYTHM BEATS FOR THESE BOCK-A-DA-BOCK CYMBALS SUPPLIED WITH YOUR ORDER FOR BOCK-A-DA-BOCKS

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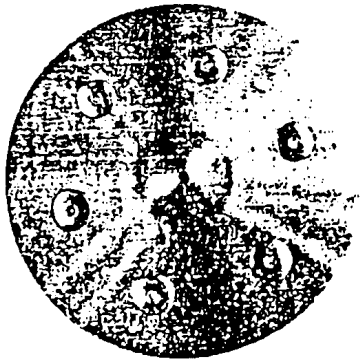
Ludwig "Sizzle" Cymbals are More Popular than Ever

THIS is the cymbal that makes 'em all sit up and take a second look at "That clever drummer!" Illustrated below. Those listening to you play will step up closer to see how you do it. Then, the jumping "Sizzlers" will take their eye—especially when you draw the notched Sizzle stick over the cymbal's edge. Your popularity depends upon the stunts you "pull." If you haven't a Ludwig "Sizzle" cymbal you're missing a good bet.

No. 425—Ludwig Sizzle Cymbal, Each $3.00

Ludwig "Sizzle" Drum Sticks. Made for special use with the Ludwig "Sizzle" cymbal. The sticks are notched to produce chattering and rasping effects by drawing against edge of cymbal.

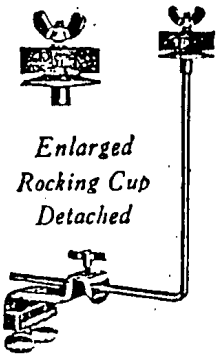
No. 606—Ludwig Notched Sizzle Sticks, per pair $0.50



Ludwig Cymbal Suspenders

Throw away the old twine, string and wire that you may now be using to suspend your crash cymbals. Here is a little device with leather strap rivited to a cup-holder disk that has a felt cushion so no metal touches the cymbal. Simply slip the Ludwig suspender through the cymbal and hang 'er up.

No. 417—Ludwig Cymbal Suspender, each $0.25



Enlarged Rocking Cup Detached

No. 346

Ludwig "Simplex" Cymbal Holders

Here is another cymbal holder drummers have praised. It has a unique little clamping device which is fastened independently to cymbal. Lifting cymbal off upright takes clamp along. No need to unscrew every time. Convenient.

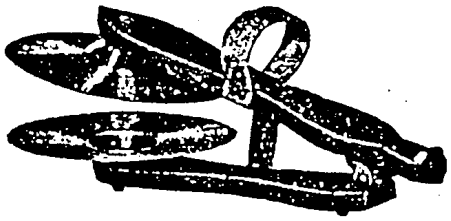
No. 346§—Illustrated above $2.00
No. 348§—Rocking Cup only ..... .70

Ludwig "Charleston" Cymbal

AFFECTIONATELY known as the "Snowshoe" cymbal by drummers. A highly popular effect for left foot afterbeats.

Sturdily built of selected wood, in a black ebonized finish. Canvas webbed foot-strap and strong spring hinge that will stand up under heavy usage.

No. 940—"Charleston" effect, complete with cymbals as illustrated $5.00



No. 940

Perfection "Sock" Cymbal

A small and compact left foot cymbal effect. Folds into small space. It is ideal for the jobbing drummers. See the illustration showing the setup and folded for packing. Order the cymbals separately.

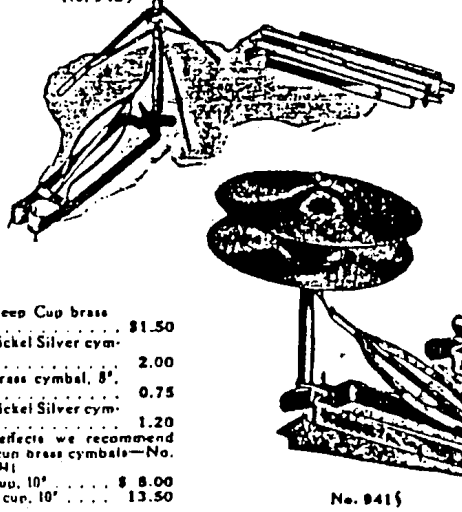
No. 941§—Perfection "Sock" Cymbal, pedal only $5.00

No. 942§

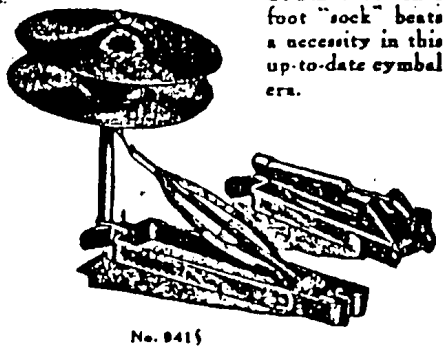
Ludwig HIGH Hat Cymbal Pedal

Serves the same purpose as the Left-foot or Sock cymbal pedal but brings the cymbals up 36 inches from the floor, to a position where the drummer can play rhythms upon them with drum sticks. See illustration at left. Some drummers use a "Sizzle" cymbal for the top cymbal but we recommend two Ludwig 10" DeeP Cup cymbals.

No. 942§—Ludwig HIGH Hat Cymbal Pedal without Cymbals $8.50



Foot cymbals are now considered a standard trap and effect. Dance drummers find foot "sock" beats a necessity in this up-to-date cymbal era.



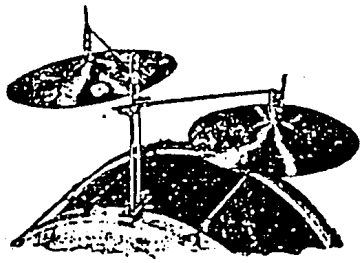
No. 941§

No. 410—Ludwig Deep Cup brass cymbal, 10", each $1.50
No. 421—Ludwig Nickel Silver cymbal, 10", each 2.00
No. 427—Ludwig Brass cymbal, 8", each 0.75
No. 440—Ludwig Nickel Silver cymbal, 8", each 1.20

For straight sock effects we recommend using two 10" deep cup brass cymbals—No. 410 for use on No. 941

411—Zenitan deep cup, 10" ..... $ 8.00
412§—Zildjian deep cup, 10" 13.50

Ludwig Double Post Cymbal Holder



Patented and Patents Pending

THE benefits are obvious. See the double uprights that fasten to both counterhoop and against shell of bass drum. Can not shake, wiggle or wabble. The only holder for the drummer on "permanent" location. Special Ludwig clamps lock each cymbal arm against the other. They brace one another for a rigid mounting.

No. 426—Double-post Holder as illustrated (excepting the cymbals) $3.50

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